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No. 6.

OPERATIC SCRAPs.

THE tastes of our forefathers differed materially from our own in the mounting of operas with the view to make them attractive. Tame lions do not seem to have been available in those days, but as their presence was essential on the stage, other substitutes had to be found, as will be seen from the following account of Nicolini's *Batu*. Nicolini was a celebrated male soprano who performed the part of the hero in the Opera *Hydaspes*, at Haymarket Theatre, London, in 1710. "Hydaspes" is a sort of profane Daniel, who, being thrown into an amphitheatre to be devoured by a lion, is saved, not by faith, but by love; the presence of his mistress among the spectators inspiring him with such courage, that after appealing to the monster in a minor key, and telling him that he may tear his lioness but cannot touch his heart, he conquers him in the relative major, and strangles him.

"There is nothing of late years," says Addison, in one of his most amusing papers on the opera, "that has afforded matter of greater amusement to the town than Signor Nicolini's combat with a lion in Haymarket, which has not only exhibited to the general satisfaction of most of the nobility and gentry in the Kingdom of Great Britain. Upon the first rumor of this kind of combat, it was, of itself affirmed, and is still believed by many in both galleries, that there would be a tame lion sent from the Tower every opera night, in order to be killed by Hydaspes; this report, though altogether so universally prevalent in the upper regions of the play-house, that some of the most refined politicians in those parts of the audience gave it out in whisper, that the lion was a cousin-german of the tiger who made his appearance in King William's days, and that the stage would be supplied with lions at the public expense during the whole season. Many likewise were the conjectures of the treatment which this lion was to meet with from the hands of Signor Nicolini; some supposed that he was to subdue him in recitative, as [Cicero] used to serve the wild beasts in that time, and afterwards to knock him on the head; some fancied the lion would not pretend to lay his paws upon the hero, by reason of the received opinion that a lion will not hurt a virgin. Several who pretended to have seen the opera in Italy, had informed their friends that the lion was to act a part in high Dutch, and roar twice or thrice to a thorough bass, before he fell at the feet of Hydaspes. To clear up a matter which was so variously reported, I have made it my really the savage he appears to be, or only the counterfeit.

But before I communicate my discoveries, I must acquaint the reader that upon my walking behind the scenes last winter, as I was thinking on something else, I accidentally noticed a certain monstrous animal that extremely startled me, and upon my nearer survey much surprised, told me in a gentle voice that I might come by him if I pleased. "For," says he, "I do not intend to hurt anybody." I thanked him very kindly and passed by him; and in a little time after saw him leap upon the stage, and act his part with very great applause. It has been observed by several that the lion has changed his manner of acting twice or three since his first appearance; which will not seem strange, when I acquaint my reader that the lion has been changed upon the audience three several times. The first lion, as a candle-snuffer, who, being a fellow of a testy, choleric temper, overdid his part, and would not suffer himself to be lioned, or to be caught, or to have done; besides, it was observed of him, that he grew more surly every time he came out of the

lion; and having dropped some words in ordinary conversation, as if he had not fought his best and that he suffered himself to be thrown upon his back in the scuffle, and that he would wrestle with Mr. Nicolini for what he pleased, out of the lion's skin, it was thought proper to discard him; and it is verily believed to this day, that had he been brought upon the stage another time, he would certainly have done mischief. Besides, it was objected against the first lion, that he reared himself upon his hinder paws, and walked in so erect a posture, that he looked more like an old man than a lion.

The second lion was a tailor by trade, who belonged to the play house, and had the character of a mild and peaceable man in his profession. If the former was too furious, this was too sheepish for his part; inasmuch that after a modest walk upon the stage, he would fall at the first touch of Hydaspes, without grappling with him, and giving him an opportunity of showing his variety of Indian tricks. It is said, indeed, that he once gave him a rip in his flesh-colored doublet; but this was not the fault of the lion, but of the tailor. This gentleman's temper is made out of such a happy mixture of the mild and choleric, that he outdoes both his predecessors, and has drawn together greater audiences than have been known in the memory of man.

I must conclude my narrative without taking notice of a groundless report that has been raised to a gentleman's disadvantage, of whom I must declare myself an admirer, namely: that Signor Nicolini and the lion have been sitting peacefully one another, and smoking a pipe together, behind the scenes; by which their enemies would insinuate, it is but a sham combat which they represent upon the stage; but upon inquiry I find, that if any such correspondence has passed between them, it was only that the combat was over, when the lion was to be looked upon as dead, according to the received rules of the drama. Besides, this is what is practiced every day in Westminster Hall, where nothing is more usual than to see a couple of lawyers who have been tearing each other to pieces in the court.

I would not be thought, in any part of this relation, to reflect upon Signor Nicolini, who, in acting the part of a lion, has shown a taste of his audience; he knows very well that the lion has many more admirers than himself; as they say of a king, "he is loved by his subjects." I have seen at Paris, that more people go to see the horse than the King who sits upon it. On the contrary, it gives me a just indignation to see a person whose action gives new majesty to the King's resolution to heroes, and softness to lovers, thus sinking from the greatness of his behavior, and degraded into the character of a London pretence. I have often wished that our tragedians would copy after this great master in action. Could they make the same of their arms and legs, and inform their faces with as significant looks and passions, how glorious would an English tragedy appear with that action which would give new life and vigor to their thoughts, cold conceits, and unnatural expressions of an Italian Opera. In the meantime, I have received from a friend of mine, who has just presented the reigning entertainments of the politer parts of Great Britain,

MUSIC AS A GLADDENER.

USO may be and should be, a most potent means of gladdening the lives of our people. Nay, it is so, so far as they have facilities for its enjoyment. But when we reflect how powerful its effect is in bringing forth from within us those feelings which are best and noblest, in sanctifying the past, in filling the mind with a sense of what is beautiful in daily life, and so giving us support in our endurance of the petty trials, the sorrows of our sort or another which few escape, we shall perhaps endeavor to do more towards placing its enjoyment in reach of the masses of our people. Music acts its measure like personal devotion or love. Jacob worked seven years to win Rachel, and he felt them not because of the greatness of his love. And so, too, when we have that keen sense of what is gracious in life, of past joys, of all that we should be thankful for in the present, of hope for the future, when music does so much to stimulate, work or trouble of any kind, whether it be the plowing of a field or the soothing of a cross-grained and thankless helpmate, becomes easier and more tolerable. There are always two aspects to human existence, the material and literal side of suffering and irksome labor, bodily pain, mental anguish, and slings and arrows of outrageous fortune. "the heart-ache and the thousand natural ills that flesh is heir to" are the spirit-ache and the thousand ills of the soul. All that is beautiful, noble, and ideal, which looks above what is immediate and beyond the surface touch of pain, and which is the summit of man's highest end. Music and other kindred influences may lead the mind to dwell in the latter rather than in the former. If a man is climbing to the top of a mountain, thence to behold the beauties of a magnificent landscape, two courses are open to him as he climbs. He may either look constantly at the roughness of his path, grumble at the loose stones, think of the soreness of his feet, find fault with the kind shepherd who has cut the path for the benefit of travelers, because he has not done his work better; or he may, on the other hand, look at the loveliness of the view he commands, note with pleasure how it becomes more varied and beautiful after each quarter of an hour's hard work has taken him up higher and widened the range of the vision, gaze longingly at the summit, and think of no toil too great for the enjoyment of the glorious scenes which he is led to look for at the end of his ascent, by which his feet grow stronger, his way easier to him, and brighten his path as he climbs. And if he goes to work thus cheerily, thinking of what is to be gained rather than of his difficulty in gaining it, that very difficulty will be his friend, and he will not need the aid of his boots, nor his staff, nor his food, nor his water, nor his bed. He will not get rid of the loose stones, he will not mend the road, he will not make his boots stronger nor his feet tougher, but he will have that in his mind and heart which will raise him above all these things. They will not affect or touch him. And as the incomes of his mind and other spiritual influences raises his mind and heart beyond his daily toil and anxieties to the thought of what is noble and beautiful in life and beyond it, will find that toil and those cares sweetened and softened in their effect on him. He will know his strength and spirit by glimpses of the better world, the land of hope. And it is not, I think, straining the parallel to complete it by saying that music may give him a passing glimpse of the purest joy, some faint fore-shadowing of the true spiritual end and glory of man—of the splendor of the new from the old, and the new from the old, may impart a zest to his labor, will urge him to do his duty manfully, picturing what is in store for him when he shall have done his duty, and will give him that gladness for a long day of perfect rest his fill of that gladness of which one moment thrilled the very inmost depths of his nature.—*Saturday Evening Herald.*

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HOW TO DEVELOP OUR NATIONAL TASTE FOR MUSIC.

MUSICAL critics all over our country are accustomed to point out the low stage of the musical taste of the American public. While much of this style of criticism has its origin merely in the desire of the critic to show his superiority over the *profane*, vulgar, and just to the extent is "bumcombe," it cannot be denied that the assertion has a substratum of truth. And yet, in no country, we think, is there so much money expended for what passes for musical instruction. No young woman considers herself quite a lady (and in this happy republic even the kitchen maid, in her own estimation, a lady) until she can thrum upon the piano.

The lack of musical taste and comprehension we speak of is quite as common among those who have attained even a considerable degree of mechanical skill in performing upon the instruments in ordinary use as it is among those who confessedly know nothing about music. Indeed, as, in the former case, real ignorance is usually coupled with great pretensions, it becomes so obtrusive, as well as offensive, that one might be led to think that those who "have no music in their souls" are to be found mostly among those who style themselves musicians.

If we ask for an explanation of this state of affairs, some will answer, "We are not a musical people," which, if true, is but repeating the problem in another form; others will blame the publishers of music for issuing so much trashy music, leaving unexplained the demand for just the trash which is so largely published; and still others, paraphrasing the rhetorician's saying concerning poets, will sentimentally say, "Musicians are born, not made!" Without entering upon a discussion of these answers or others which might be made, nor denying that some of them may furnish a partial explanation of the condition of things to which we have referred, we think that the principal factor in this result is to be sought for and found in our system of musical instruction; and in this, not only the common herd of incompetents who style themselves "professors of music," but also many really capable teachers are at fault.

Deprived, as our people generally are, of that potent means of musical education for the million—familiarity with the higher forms of music, through free or cheap, popular, orchestral renditions of the works of the masters—whose our transatlantic neighbors enjoy, the music master must be

the principal, we might say the sole—educator of our national taste in music. Music, as one of the fine arts is necessarily, in its truest forms, a work of imagination. But how many of our music teachers teach it as such? Term after term, year after year, the piano pupil is put through the one, two, three, four, *one-and-two-and-three-and-four* drill; is told how to sit so as to have a good position, is initiated (more or less) into the mysteries of *legato* and *staccato* touch, in short, into everything which can produce mathematical and mechanical exactness; the vocalist is taught in the same manner, how to use the vocal organs as a musical instrument, and that is all. When we eventually are called upon to listen to the "finished" pianist, or singer, we are astonished that they should perform like Vaucanson's automaton, rather than like beings endowed with a soul; and yet that is but the natural and logical result of the system of instruction which has been followed. The real wonder is rather that there should be some pupils, who, in spite of the vicious method in question, rise to a proper comprehension of music as a fine art. Expression—the word itself implies it—is the speaking forth of the inner sentiment, and therefore is absolutely dependent upon a proper comprehension thereof; but a pupil will never learn to comprehend a piece of music simply by learning to execute it, for, logically, a proper comprehension must precede proper execution. True, lessons of expression are often given to the more advanced pupil, but, in the first place, those lessons are too often only mechanical directions how to imitate genuine expression; and, in the second place, it is evident that a capacity to comprehend musical works and appreciate them at their real value only makes slow growth, the result of protracted and careful tuition, save, of course, with those favored natures whom we call geniuses.

The critical study of musical works should go hand in hand with the study of musical execution; indeed, and but few of those who study music ever expect to become *virtuosi*, or even proficient amateur performers, it would seem that, with the majority of pupils, more time ought to be given to teaching how to listen and to judge of musical compositions than to the rendering of them. A music teacher should never ask a pupil to practice a piece until he has analyzed it for his pupil and led him, as far as the circumstances of the case will permit, to understand its inner meaning. Of course, such a system would impose additional burdens upon the teachers, but its results would be beneficial alike to them, to their pupils, and to the art of music itself. Such teaching would, in a very short time, revolutionize our national taste for music and make us the most musically critical nation in the world. But, will our teachers do it? We are hopeful, but not at all confident.

THE GOVERNMENT AND OUR CITIZEN MUSICIANS.

IN most European countries, opera-houses and other important musical enterprises are under government patronage, and receive subsidies out of government funds. In "the land of the free and the home of the brave," on the contrary, the government does all it can to take the citizen musician his means of obtaining a livelihood. Regimental bands, wherever they exist, are allowed to take engagements for money in competition with citizen organizations, and as the military bands are already supplied with all the necessities of life, besides a certain stipend, they are, for the most part, free to accept engagements as they see fit, whether, or when they choose whenever it is necessary, underbid outsiders, who must get sufficient wages to pay for all those things which the government furnishes to its military musicians. Protest

after protest has gone up to the Secretary of War of this "reform administration" against this unfair competition, but the magnate in question (What's his name?) has pigeon-holed all such requests and declined to interfere. In his estimation, evidently, paraphrasing a once famous phrase, "A musician has no rights which a 'reform administration' is bound to respect."

The penalty (called economy) of the government in army matters is primarily to blame for the state of affairs that leads army bands to seek engagements for money in competition with citizen bands. No special provision is made for the payment of bands; the bandmen get only private pay and what they can make from outside engagements. Whatever deficit may then exist must be, and is, made up by voluntary contributions from the regimental officers. Under the circumstances, it would be too much to expect from army bands that they should immolate their interests to those of their civilian competitors. It is the government's penalty, we repeat it, that is solely to blame for the antagonism of interests between army and civic musicians. Army bandmen should be paid out of the public treasury an adequate sum to remunerate them for their services. That having been done, they should be strictly prohibited from competing with citizen organizations for money engagements. That such is the proper course to follow, is too plain for argument. It is the duty of the citizen bandmen here advocated, but which our "reform administration" has failed to even consider. In other words, justice and the remonstrances of those citizens who make a livelihood out of the practice of band music have had less weight with the "reform administration" than the wishes of army officers. In a number of places, St. Louis among them, the citizen bandmen have come to the conclusion that the present administration spells "reform" as follows: v-o-t-e-s, and have united with the "Knights of Labor" for the purpose of letting the administration know that they must be reckoned with at the polls, not by hundreds but by thousands. Who can blame them for taking this course? Who shall blame them, if, at the next national election, they shall as one man oppose those who had promised *fies, cake, strawberries and cream*, and instead gave them a stone? "A word to the wise is sufficient," says the proverb—"but where are the wise?"

THE performances of the American Opera Company in St. Louis were much better than we had been led to expect from the general tenor of the comments of the Eastern press. The weak point of the Company is its soloists, none of whom rank above the second grade of singers. Mrs. Thirl, the admet in earnest, giving not only her money but her time and endeavors to the furtherance of her plans. It will take years, however, to establish such an enterprise upon a permanent basis, years of toil, trouble and expense. In view of all the drawbacks with which the enterprise has had to contend, it may be said to have had a fairly successful inauguration. In the natural evolution of things its second season ought to be at least as successful. The third will begin the crucial test. If the enterprise succeeds then, after the novelty of the thing shall have worn off, it will be entitled to be considered as a business of something enduring. In the meantime, the institution should receive the intelligent encouragement of American music loving people. Mistakes have been made beyond question in the selection of some of the members of the Company, others will probably be made again, as the business is not the enterprise, and in criticizing the former we should, as far as possible, do so in such a manner as not to harm the latter.

spoke of the time he had spent near her, the tears came to his eyes, or he kept a silence whose bitterness his friend well understood.

"Oh, if I could see her, speak to her once more, touch her hand, hold her dear, dear hand, and then dying, I should go happy and without regret!" he would sometimes say, when he awoke from those silent reveries.

And thus the days went by: Vogl no longer sang; in the world of art, whenever musicians or poets met, they said: "Do not think of Schubert's going to die!" And the sick man heard again the voices of his childhood mummur vague melodies which he could neither remember nor repeat, but which he still loved to hear. And this echo of the angelic concerts, recalling to him her of whom he had sung in all his songs, delirious, in his death, and whom he was nevermore to see, this fine face would grow sorrowful, and two tears would stream down his cheeks, withered by a ten years' martyrdom. At these times Vogl would grasp his hand, and Schubert would cast upon his faithful friend a woeful look and then try to smile, but his smile was sadder still than the tears which had preceded it.

You know how consumptive die; they retain their senses to the last; their death is usually devoid of suffering, and preceded by a noticeable improvement; the patient becomes hopeful, and those who surround him, especially those who love him, share in his illusion.

On the 19th of November, Schubert entered upon this deceitful and final phase of the disease which carried him away. Although it was very cold, the weather was fine, and Schubert, seated by the window, was eagerly looking outside. His attention was divided between the sun, the sea, and the play of the sunshine on the one hand, and on the other by the peculiar behavior of his old friend Vogl, who, with a few exceptions, had been one of housekeepers, was setting to rights his friend's chamber.

"What the devil are you doing?" said Schubert, at last, much mystified; for this care was not in keeping with the habits of the singer, who had all the proverbial carelessness of his art.

"Why, I am straightening things up a little around here," he said, with just a shade of embarrassment; and, almost immediately, he added: "For with your papers, books, scores, and instruments, there is scarcely a vacant chair, and, if—any one should come—"

"Why, who should come to see me, unless it should be some comrade whom you will shock with all your care, and who—"

"Who knows?" interrupted Vogl, with a smile, which he meant to make ingenuitous, but which, on the contrary, was so expressive that Schubert looked at him in veritable stupeor.

"Well—yes—yes—Vogl, being no longer able to resist the desire to tell the sick man the pleasure he had prepared for him.

"You saw her?"—you asked her?—you dared? Oh, my God!" continued he, clapping his hands and closing his eyes as if the prospect of so much bliss dashed him, and is about to frame some incredible words.

"Did I dare?" cried Vogl, happy and proud of his friend's joy. "I saw her, I saw her, I saw her, as she had not consented to come. Haven't you told me a hundred times that you wished to—?"

"And she designed to promise?—she will be so good as—"

"Come, now," interrupted Vogl again, with a sort of impatience, "you are altogether too modest! What is the danger of a little cathartic? A wealthy and noble young woman, like a hundred others at Court, would be forgotten by every one in less than a day, and I should have no more to make her immortal. Who would to-day deny that Laura or Beatrix had ever existed, if two great poets had not loved them?"

"And—when will she come?" asked Schubert, anxiously.

At this moment, two gentle taps were heard at the door.

"That is probably she!" said the singer, as he went to open the door.

Schubert's whole soul seemed to pass into his eyes, and he bent forward, panting with emotion.

It was not Caroline, his old footman, who came to announce her coming.

We can not here relate the details of the last interview between Schubert and her whom he loved. We can only say that the young woman (for she had been married) was a beautiful, and, we might almost say, a high-bred lady, and gave Schubert all the proofs of a sister's love. As for him, with a face which seemed illumined by the radiant reflections of his genius, his love, and his happiness—three beauties—he seemed transfigured.

At the end of an hour, which, to the sick man, seemed like a minute, Caroline came and gave him her hand, saying: "Adieu, my dear master."

"Adieu, Madame!" answered Schubert, as he pressed his lips upon her hand, and then she yielded to him.

"Adieu, Franz, adieu!" she repeated, and as she thought that she would never again see him, that he was about to die—perhaps for love of her, she felt a flood of tears filling up her eyes, and she herself pressed her hand to his lips—and he died.

Schubert remained silent until evening, and Vogl did not disturb his reverie.

It was getting dusk, but the light of day had not altogether faded from the dying countenance, when he called his friend.

"What do you wish?" said he, hastening to his side.

"Help me to the piano!" said Schubert, "I feel something there, and, assisted by your friend, I feel saying: 'Adieu!—who knows?' Then, as he sat at his piano, he grasped Vogl's hand and said: "I feel very happy, my friend."

Then his fingers ran over the keyboard, abstractedly at first, as if asking of the ivory keys, "What inspiration, what touch grew more firm, and he improved the swan's song, which everybody knows to-day under the name of Schubert's *Adieu*."

Four days later, on the 19th of November, 1828, Vogl was sleeping peacefully in bed, and the next day Schubert was buried, as he had wished to be, by the side of Beethoven.—A. de VERNES.

THE COMIC IN MUSIC.

IT is strange, but at the same time incontestable, that the purely humorous element is one which enters most rarely into the composition of the great masters, and is almost exclusively in its works, is a truism; in nine cases out of ten, the tune might, with perfect propriety, be set to words of any comic application. But of musical jokes—compositions, that is, in which the fun is the main end, and the music is but a means to count them on the fingers is only too easy. On certain occasions, when the caterers for public taste have chosen to amuse the public, and we do not all know exactly what will be the programme? Haydn's "Farewell Symphony" will, of course, be the catalogue of humorous music. It need hardly be said that the elements of parody or burlesque disqualify, since the fun in such things depends on the mental associations with some other work, as, for instance, in many comic operas, where the forms and conventionalities of grand opera are parodied in these, the joke cannot be taken wholly in the music. In the Savoy operas, we can only find two touches of the humor of which we have been speaking, and that is the passage in John Wellington Wells' song, and the accompaniment of the words, "Back interwoven with the melody of Beethoven's 'Die Wally'." Instances of parody—and very clever parody, too—occur in the songs of the English comic opera, and in the music of the *Revue*, but one whose efforts have already received a proper degree of appreciation, is Mr. Henry Russell, the manager of the *Revue*, and Drury Lane pantomimes. His jokes, consisting as they do of quotations from existing works introduced in an amusingly incongruous manner, require a considerable familiarity with the literature of music for their comprehension; and besides, the element of parody is peculiarly uninteresting, and debars many of them from our category. In the existing dearth of musical fun, it is delightful to find a composer who has perceived this, and has added an important composition to the list of comicities. He is Mr. J. C. Barnard, des Anglais (English) composer, who has recently performed at the society, where, on the *Lucas* (London) principle, goes by the name of "La Tricouette," for the simple truth is, that quite lately no trumpet was ever heard within its walls. To the accompaniment of a string quartet, a xylophone (X) are the instruments for which the

work is written. The xylophone, or gongella, is fairly well known as belonging to a class of toys that are called by courtesy musical instruments; but of the xylophone, as such, we know nothing, except that it is the not very intelligible account given in *Le Guide Musical* of April 2, which describes it as "a kind of xylophone, or gongella, or 'Vibrating plates of metal' suggests the common musical box, but 'resembling a series of diapasons, except that it is not a musical instrument, however, some idea of its effect from the statement that its tone combined the crystalline delicacy of the harmonium, the softness of the piano, and the richness of the harmonium. The work would seem to be a suite consisting of fourteen pieces, in each of which some kind of the xylophone is the chief element of imagination. "Animal" is to be understood in rather a wide sense, for among the zoological specimens the xylophone is more or less to be found. The first number is rightly devoted to the "Marche Royal de Lion," and gives roar of the roaring of the double-bass; the cackling of the poultry-yard comes next, but these are only toys that a chromatic treatment is largely employed; for the tortoise, a theme of Offenbach's taken in slow time, is held sufficiently characteristic of the elephant appears next, dancing the Valse des Symples (double-bass again to the front). The fun of the next number is the march of the elephant upon the gestures of the performers on the pianoforte, and, as need hardly be said, so does the last number contain the seeds of a joke. Whether, apart from this, these two can be regarded as musically humorous cannot therefore be said. In the musical catalogue, the xylophone comes out strong; then, by way of contrast, we are confronted with "Personnages à longues oreilles," about which we are lost to find the name reminds us that an addition must be made to the humorous works mentioned in the earlier part of this article, for never was there a more successful as in the overture to the "Midsummer Night's Dream," or such a purely musical fun as in the march of clovis in the incidental music of the same. The next numbers, representing respectively a cuckoo in the woods and an aviator, are both of a sentimental cast, in the second, the bird and the aviator are as prominent as we might expect them to be, and the third number, "Le triomphe de la xylophone," which accompanies with bursts of fun, and is a purely musical fun, the name of old themes as "à la bon tabac" and "Partant pour la Syrie," nasally intoned by the clarinet with an air of mild conviction." This is followed by a solo of a sentimental order for violoncello, called "The Swan" and in the finale all the members of the menagerie are heard in concert.

There are one or two of these which promise to be additions of some value to the repertory of truly comic music, but it is scarcely possible to predicate that all would be amusing. The fact that the suite was called by any other title than "Noël's Ark" can only be accounted for by the supposition that that delectable toy is unknown in France; but, of course, if it were so, it would be "Fossils" and "Fossils" would be the only one to be omitted or renamed. *London Musical World*.

MARIO AND THE DUBLIN "GODS."

FOR many years, I enjoyed the pleasure of my acquaintance with the late Giuseppe Mario, and frequently met him in society, both here and in London. Sitting next to him at the dinner-table, I was struck by his final departure from the operatic triumph of *Requies*, and the evening of an occurrence which took place there one night during the performance of *Requies*, the engagement being an expensive one, the prices had been raised; and for admission to the upper gallery of additional charge of one shilling. The price was said to be a shilling. The charming error had just finished his exquisite rendering of "La Tricouette," when a facetious occupant of the Olympian region exclaimed, "Yes; it's eighteen pence, but it's about the same." The error was quite at a loss to understand what provoked the laughter which ensued upon this utterance from the upper gallery, and he turned round to be explained to him at the conclusion of the act, he thoroughly appreciated and heartily enjoyed the joke.—*London Musical World*.

LE CHANT DU BIVOUAC.

De Kücken.

New Edition Revised by the Author.

E. Ketterer Op. 139.

Tempo di marcia ♩ = 120. TRANSCRIPTION MILITAIRE.
Allegro.

The musical score is written for piano and consists of five systems. The first system is marked *ff* and includes a *Ped.* instruction. The second system also starts with *ff* and includes a *Ped.* instruction. The third system features dynamics *dim.*, *p*, and *mf*, with a *legg.* marking above the treble staff. The fourth system is marked *dim.* and includes a *Ped.* instruction. The fifth system concludes with *dim.*, *p*, and *ff* markings, and a *Ped.* instruction. The score includes various musical notations such as notes, rests, and fingerings.

mf

ANNI

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *

ANNI

legg.

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

legg.

Ped. * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. *ff bien seulement le chant.* Ped. *

Ped. Ped. * Ped. *

* Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped.

12^e moult. très brillant.

This system contains the first two measures of the piece. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated below the first, second, and fourth measures. A trill is marked in the fifth measure of the right hand.

The second system covers measures three through six. The right hand continues its melodic line with some triplet markings. The left hand maintains the eighth-note accompaniment. Pedal points are marked under measures four, five, and six.

legg. mf *f moins fort.* *dim.*

The third system contains measures seven through ten. The dynamics shift from mezzo-forte (*mf*) to *f* (*f moins fort*) and then to *dim.* (diminuendo). The right hand has a triplet in measure eight. Pedal points are marked under measures eight, nine, and ten.

The fourth system covers measures eleven through fourteen. The right hand continues with a melodic line of eighth notes. The left hand accompaniment remains consistent. Pedal points are marked under measures twelve, thirteen, and fourteen.

The fifth system contains the final five measures (fifteen through nineteen). The right hand concludes with a series of chords and a final melodic flourish. The left hand accompaniment ends with a few final notes. Pedal points are marked under measures sixteen, seventeen, and eighteen.

scintillant. *p*

dim.

Ped. *Ped.* *

bien marquée la basse. *Ped.*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *Ped.* *Ped.* *Ped.*

f *dim.* *ff*

Ped. *

Ped. *Ped.* *

Ped. *

Ped. *

ff *ff*

Ped. *Ped.* *Ped.*

LA TRUITE.

Schubert.

(DIE FORELLE.)

CAPRICE BRILLANT.

S. Heller Op. 33.

Revised Edition.

Allegro vivace. ♩-132.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *crec.*, *cen*, *do.*, *f*, *tr. h.*

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *crec.*, *cen*, *do.*, *f*, *tr. h.*

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *dim.*, *rit.*, *Allegretto*, *poco lento.*

Fourth system of musical notation. Treble and bass staves. Dynamics: *molto vivo e grazioso.*, *quasi stacc.*, *il tema ben marc.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *tr. h.*

sempre cantando.

Ped. Ped. Ped. Ped.

Handwritten musical score, first system. The right hand features rapid sixteenth-note passages with fingering (1, 5, 1, 5, 1, 5). The left hand has a bass line with notes marked 'Ped.' and 'f'. The system concludes with a star symbol.

Handwritten musical score, second system. The right hand continues with rapid sixteenth-note passages. The left hand includes notes marked 'Ped.', 'p', 'piu', and 'marcatissimo'. The system concludes with a star symbol.

Handwritten musical score, third system. The right hand continues with rapid sixteenth-note passages. The left hand includes notes marked 'ff', 'Ped.', and 'dim.'. The system concludes with a star symbol.

Handwritten musical score, fourth system. The right hand continues with rapid sixteenth-note passages. The left hand includes notes marked 'p', 'f', 'cres.', 'f', 'marc.', and 'Ped.'. The system concludes with a star symbol.

Handwritten musical score, fifth system. The right hand continues with rapid sixteenth-note passages. The left hand includes notes marked 'p', 'f', 'cres.', 'f', 'Ped.', and 'cres.'. The system concludes with a star symbol.

8

Pod. *f* *Pod.* *Pod.* *

Pod. * *Pod.* *Pod.* * *Pod.* * *Pod.* *Pod.*

Pod. *Pod.* *f marc.* *Pod.* *Pod.* * *Pod.* * *Pod.* *

8

f *Pod.* *Pod.* *f* *Pod.* *dim.* *Pod.*

Pod. *L.h.* *or thus*

Handwritten musical score, first system. The piece is in 3/4 time, marked with a tempo of *Andante*. The key signature has two flats (B-flat and E-flat). The score is written for piano (p) and includes fingerings (1-5) and pedaling instructions (Ped.). The right hand features arpeggiated chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Handwritten musical score, second system. The tempo changes to *a tempo*. The key signature remains two flats. The score continues with similar arpeggiated figures in the right hand and eighth-note accompaniment in the left hand. Pedaling instructions (Ped.) are present throughout the system.

Handwritten musical score, third system. The tempo remains *a tempo*. The key signature is two flats. The musical texture continues with arpeggiated chords in the right hand and eighth-note accompaniment in the left hand. Pedaling instructions (Ped.) are indicated.

Handwritten musical score, fourth system. The tempo changes to *rit.* (ritardando). The key signature remains two flats. The right hand features more complex arpeggiated patterns, and the left hand continues with eighth-note accompaniment. Pedaling instructions (Ped.) are present.

a tempo.

marc. il tem.

marc. sempre cantando.

marc. sempre marc. il basso.

rit.

The small notes may be omitted, in that case use the upper fingering.

a tempo.

ff

mol. leg.

or thus.

The musical score is for a piano piece titled "The Rose Tree". It is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system includes a treble and bass staff with a grand staff. The treble staff has a melody with various fingerings indicated above the notes. The bass staff has a melody with fingerings indicated below the notes. The piece starts with a forte (ff) dynamic and a tempo marking of "a tempo.". The second system shows a continuation of the melody, with a "Ped." (pedal) marking indicating a change in the bass line. The piece concludes with a "or thus." marking, suggesting an alternative ending or a different interpretation.

The musical score for 'L'Espresso' by Debussy is presented in two systems. The top system shows the piano part with a treble clef and a key signature of one flat. It features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *poco rit.*, *mf*, and *a tempo.* The bottom system shows the pedal part with a bass clef. It includes a 'Ped.' marking and a '6' indicating a sixteenth-note pedal. The score is written in a style typical of early 20th-century musical notation, with a focus on intricate rhythmic detail and dynamic contrast.

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (mf) and includes a variety of musical notations such as treble and bass staves, dynamic markings (mf, rit., f, dim.), and performance instructions (Ped., a tempo). The melody is primarily in the treble clef, while the bass clef provides harmonic support. The piece concludes with a final cadence.

The musical score for 'L'Espresso' by Debussy is presented in a two-staff format. The top staff is for the Violin and the bottom staff is for the Piano. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo and mood are indicated as 'con rit. semplice.' (with a gradual slowdown, simple). The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-4 above or below notes. The Piano part includes 'Ped.' (pedal) markings. The Violin part includes various articulation marks, including slurs and accents. The score is written in a clear, professional layout with a large, legible font for the notes and a smaller font for the fingerings and markings.

[illegible]

The first system of the musical score for 'The Little Boat' is in 3/4 time, key of B-flat major, and 2/4 time. It features a piano (p) and a forte (f) section. The piano section has a melody in the right hand and a bass line in the left hand. The forte section has a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

martellato.

The musical score is for a piece titled "Martellato" by Franz Liszt. It is written for piano and celesta. The piano part is in 3/4 time, marked "martellato" and "ff". The celesta part is in 3/4 time, marked "f". The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a series of chords and single notes, while the celesta part features a series of chords and single notes. The score is divided into two systems, with the first system containing measures 1-4 and the second system containing measures 5-8. The piano part ends with a double bar line, and the celesta part ends with a double bar line.

KATIE'S FAVORITE SCHOTTISCHE

Carl Sidus Op. 103.

Allegretto ♩ - 104.

The musical score is presented in four systems, each with a treble and bass staff. The first system starts with a piano (p) dynamic. The second system features a key signature change to G major (one sharp). The third system includes a forte (f) dynamic. The fourth system concludes with a 'FINE.' marking and a final double bar line. Fingerings (1-5) and slurs are indicated throughout the piece.

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KATIE'S FAVORITE SCHOTTISCHE.

Carl Sidus Op. 108.

Allegretto $\text{♩} = 104$.

Primo.

8. ----- FINE.

Secondo.

The musical score is written for piano and consists of five systems. The notation includes treble and bass staves with various musical symbols such as dynamics (*p*, *f*, *fx*, *cres.*), articulation (accents), and phrasing (slurs). The piece concludes with a double bar line and a repeat instruction.

System 1: Treble staff begins with a 4-measure rest, followed by eighth-note chords. Bass staff has a piano (*p*) dynamic. Treble staff has accents on the first and third measures.

System 2: Treble staff has a forte (*f*) dynamic. Treble staff has accents on the first and third measures.

System 3: Treble staff has a fortissimo (*fx*) dynamic. Treble staff has accents on the first and third measures.

System 4: Treble staff has a forte (*f*) dynamic. Treble staff has accents on the first and third measures. Bass staff has a piano (*p*) dynamic.

System 5: Treble staff has a forte (*f*) dynamic. Treble staff has accents on the first and third measures. Bass staff has a fortissimo (*fx*) dynamic.

Repeat from the beginning to Fine.

Primo.

Repeat from the beginning to Trio.

LITTLE DARLING.

(ENFANT CHÉRI.)

GAVOTTE.

C. Bohm.

Revised Edition

Moderato ♩ = 132.

p *grazioso.*

cresc. *mf*

cresc.

Ped. *

First system of musical notation, featuring a treble and bass staff. The bass staff includes a piano (*p*) dynamic marking and a pedal point (*Ped.*). The treble staff includes a crescendo (*cres.*) marking. Fingering numbers are present above the notes.

Second system of musical notation, featuring a treble and bass staff. The bass staff includes a piano (*p*) dynamic marking and a pedal point (*Ped.*). The treble staff includes a crescendo (*cres.*) marking. Fingering numbers are present above the notes.

Third system of musical notation, featuring a treble and bass staff. The bass staff includes a piano (*p*) dynamic marking and a pedal point (*Ped.*). The treble staff includes a crescendo (*cres.*) marking. Fingering numbers are present above the notes.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes a piano (*p*) dynamic marking and a pedal point (*Ped.*). The treble staff includes a crescendo (*cres.*) marking. Fingering numbers are present above the notes.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes a piano (*p*) dynamic marking and a pedal point (*Ped.*). The treble staff includes a crescendo (*cres.*) marking. Fingering numbers are present above the notes.

Sixth system of musical notation, featuring a treble and bass staff. The bass staff includes a piano (*p*) dynamic marking and a pedal point (*Ped.*). The treble staff includes a crescendo (*cres.*) marking. Fingering numbers are present above the notes.

dolce.

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano and includes a vocal line (soprano) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The piano accompaniment features a prominent bass line with a repeating eighth-note pattern. The vocal line is a simple melody. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano and includes a vocal line (soprano) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The piano accompaniment features a prominent bass line with a repeating eighth-note pattern. The vocal line is a simple melody. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and includes a vocal line (soprano) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal line is written on a single staff, and the piano accompaniment is written on two staves (treble and bass). The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the vocal line. The score is marked with 'p' for piano and 'cres' for crescendo. The score is also marked with '1' and '2' for first and second endings. The score is written in a standard musical notation style.

Repeat from beginning to S then go to the Finale

Repeat from beginning to **§** then go to the *Finale* 

Finale.

[illegible]

WAIT FOR ME.

Words by J.C. Bingham.

W. Goldner.

Allegretto. ♩ = 72.

mf

Ped.

Sea ward runs the lit-tle stream Where the wagher cools his team, Where between the banks of moss,

Stand the stepp-ing-stones to cross, O'er them comes a lit-tle maid, Laughing, not a bid a-fraid;

rit.

Moth-er there, up-on the shore, Crossed them safely just be-fore.

mf

rit.

rit.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegretto' with a tempo of 72 beats per minute. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings of mezzo-forte (mf) and piano (p). The piano part includes fingerings (1-5) and a 'Ped.' (pedal) marking. The vocal part enters with the lyrics 'Sea ward runs the lit-tle stream...' and continues through three stanzas. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings (mf, rit.). The final section of the score is marked 'rit.' (ritardando) and ends with a final chord.

This the lit_tle las_sie's plea, This the lit_tle las_sie's plea, Wait for me, wait for me,

Wait for me, Oh wait for me! Ah, so swift the wa_ers run
a tempo.

One false step'twas all un_done; Lit_tle heart be_gins to beat, Fearing for the lit_tle feet.

Soon her fear will all be lost, When the steppingstones are crossed/Three more yet on which to stand

rit. *a tempo.*

Two more, one more, then on land! 'Tis the lit - tle las - sie's plea, 'Tis the lit - tle las - sie's plea,

Wait for me, wait for me, Wait for me, Oh wait for me!

mf *rit.* *mf*

Ped. *

Ah, for you, my laughing lass, When the years have come to pass,

a tempo.

Ped. * *Ped.* *

May one still be near to guide While you cross life's riv - er wide. When no help - ing hand is near,

None, if you should call, to hear, Think, how - ev - er far a - way, Moth - er still knows

all you say; E'en in heav'n, she heeds your plea,

E'en in heav'n she heeds your plea, Wait for me, wait for me, Wait for me, Oh

wait for me!

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MAJOR AND MINOR.

CAMPANELLI'S voice is said to be completely restored to its
old power and sweetness.

REINHART was presented with a bronze statue of Music, by
the artists of Paris, on the concluding day of the historical
cycle.

WEISS's grandson has just produced, at Leipzig, an opera
entitled, *Die Von Helden*, which is stated to be a great suc-
cess.

An excellent concert was given at Turner Hall, Bloom-
ington, Ill., on May 17th, under the direction of Prof. Albert
Roster, well known as an excellent pianist and teacher.

The dates of the games to be played at home by the St.
Louis Browns, baseball champions of the world, will be
found in another column. They should be largely patronized.

THREE prizes for competition are offered by the Parisian
Société des Compositeurs de Musique, 3,000 francs for a sym-
phony, 500 francs for a piano quartet, and 300 francs for the best
setting of a poem, which is to be written for the society.

ARTHUR SULLIVAN is a good looking young bachelor, with a
round face and dark curly hair. He is Gilbert is forty-seven
years old, and has a fine head and an expressive face. Ameri-
cans are at present much interested in these two gentlemen.

PROF. ANATOL VON RECHNER has left St. Louis for San Fran-
cisco, where he expects to make his home. Mr. Rechner is a
gentleman, a good musician and an experienced and success-
ful teacher. We take pleasure in recommending him to our
friends on the Pacific coast.

PROF. AD. HOFFMAN of Little Rock, Ark., an indefatigable
and most able votary of the musical muse, gave a good con-
cert at the Pine Bluff Opera House, on May 27. He was
assisted by Mrs. H. J. Knowles, Miss Nellie Carlisleberg and
Messrs. Erickson and Saxton of Boston, Mass.

THE TUNE THE OLD COW DIES OF—In Scotland and the
north of Ireland, a saying is very common, the place has
the peasantry, though all who use it may not understand its
origin. It arose out of an old song—

There was an old man, and he had an old cow,
And he had nothing to give her;

So he took out his fiddle and played her a tune,—

"Consider, good cow, consider!

This is no time of year for the grass to grow,—

Consider, good cow, consider!"

The old cow died of hunger; and, when any grotesquely
melancholy song or tune is uttered, the north country people
say, "That is the tune the old cow died of."—*London Adver-
tiser* Gazette.

MRS. MARCELLA REMBRICH is not only a very fine artist, but
also a very generous lady. She has just presented the Con-
servatory of Music of Lemberg, where she made her first mu-
sical studies, with a check for 2,000 francs, and has given to
the poor of her native town, Cracovia, the respectable sum of
4,000 francs.

ST. FRANCIS'S Garden is in full blast, under the direct charge
of the proprietress. Everything about and in the place has
been much improved. The attendants are more plentiful and
attentive, the refreshments more palatable and copious, and
the music just such as can be listened to without effort by
those who desire to sit in an evening.

A STATE organization of the music teachers of Illinois has
been inaugurated in Chicago, with Dr. S. Perkins as Chair-
man, F. G. Glasen, Secretary, Dr. F. Ziegfeld, Sig. De Camp,
Emil Liebling, H. S. Perkins and F. G. Glasen, were ap-
pointed to prepare a circular, setting forth the sentiment of
the meeting. The next meeting will be held at the same
place, June 25, to perfect the organization.

OSWALD's operatic music, bearing the demoralizing effect of
American competition, have sent out for general signature
a circular with the following important clause: "The unders-
igned pledges himself never in future to engage the services
of any singer who has broken his contract by accepting an
engagement at an American or other non-German opera
house, even if said singer should pay the regulation fine."

LONDON is to have a Swedish opera. The Swedish Royal
Opera Company, from Stockholm, is to come in a limited
number of representations to Her Majesty's Theatre. The
following operas are to be given in Swedish: *Ramona* and *Le
Paysan* (Masse), *Carmina, Eriks, Lokarna, The King
for One Day* (Adams) and *Hamlet* (Helsing). Thirty mem-
bers of the chorus and the Swedish orchestra, as well as the
soloists, are to be imported to the British metropolis.—*London
Advertiser* Standard.

The first book printed in English was "The Recueil of the
Hymns of Troye," which was translated by Caxton in 1471,
but was never without any date of printing. This was fol-
lowed by "The Game and Playes of the Chace." It was the
last day of March the year of our Lord god, 1475, that
four hundred and ixix. These two books were printed
at Bruges, the first of them being printed in England being it
believed, the "Dictes and sayings of the Philosophers,"
bearing date November 15, 1477, "embayed by me, William
Caxton, at Westminster."

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MEDICAL EXAMINER: "What did your father die of?"
Applicant: "Oh, just plain death."Lottie was invited with her mamma to a dinner party. A gentleman gravely asked her, "Are you a vegetarian?"
"No," promptly said Lottie, "I am a Freshyterian."

A CANDIDATE for a situation as a school teacher in Florida, being asked the shade of the earth, replied: "Well, some folks like it round and some likes it flat, and I've jeneverly teach'd it both ways."

A Boston lady last summer attended a funeral in a country church. After the singing of a hymn, a man who was sitting beside her remarked: "Beautiful hymn, isn't it, ma'am? The corpse wrote it!"—*Boston*.

"Dear sir, may we ask you to subscribe to our charity concert?"

"No, thank you."
"But your brother is a subscriber."
"If I were as deaf as he I shouldn't mind becoming one, too?"

The house took fire and Pat, hastily dressing, jumped from the window. His companion, looking out, cried:

"Oh, Pat, and my own life entirely!"
"No, indeed," said Pat, examining his clothes which were wrong side before, "but before I'm finally burned."

"Are you a philanthropist, sir?" asked an old gentleman of a young man who was distributing a quantity of hutter Scotch to some little children in Washington Square.

"Am I what?" said the young man.
"A philanthropist?"
"No, sir, I'm a dentist!"—*Pack*.

JENKES was much given to verification. On one occasion he sent a brace of ducks with the following lines to his patients:

"I've dispatched my dear madame, this scrap of a letter To say that Miss Boggs has much better, A regular doctor to longer the lacka, And therefore I've sent her a couple of quacks."

DYSPEPSIA, OR SCURF—A Young Lady's Composition.—Food digested is when we put it into our mouths, our teeth chew it and our tongue rolls it down into our body. We should not eat so much home-making foods as flesh-forming and warmth-giving foods, for if we did we should have too many bones and that would make us look funny.—*Zephyrus*.

An Englishman just from the old country was talking with a fashionable young Texan, and during the conversation the latter remarked that his uncle was very low with pneumonia, and that he thought the old boy would have to kick the bucket.

"Kick the bucket! And will that do the poor man any good?" exclaimed the son of Alphon, his eye assuming the shape and dimensions of saucers. We have pneumonia in Highland, ye know, but we always call it a medical man!"

A was afflicted with deafness, took a prescription to a Topsy's druggist, who filled it with care and in the latest style. The deaf man asked the price, when the following talk occurred:

Druggist—Leaning on the counter and smiling in a wont-you-pay-up sort of a manner: "The price is seventy-five cents."

Deaf Customer—"Five cents" Here it is!"

Druggist—(In a louder voice) "Seventy-five cents, please!"

Deaf Customer—"Well, there's your five cents."

Druggist—(In a very loud voice and very firm manner) "I said seventy-five cents!"

Deaf Customer—(Getting angry) "Well, what more do you want. I just gave you your five cents."

Druggist—(Goto voice) "Well, go to thunder with your medicine; I made three cents any way."

"Tox Cooks, the comeliest fellow of happy memory, is said by Dr. Spack to have related the following story to Sir Henry Bishop:—A son of the Emerald Isle was obtained to blow an organ in a certain city. Being thoroughly unacquainted with the business, he never having seen an organ before, he it was doubtful the guiding star of his destiny that led him to the spot, for

"There's a divinity which shapes our ends, Rough-hewn them how we will."

The time having arrived to "let the peeling organ blow," the signal was given, but there was no wind. It was repeated twice, and even three, but still no wind. The day was becoming awkward, the congregation were getting uneasy—what was to be done? "Blow! Blow! Blow!" issued simultaneously from half a dozen different mouths, but not the slightest reply stirred within the wild chest. The organist hastened to the blowers' station, when he was told that the spectacle that presented itself to his astonished vision! Clinging with heels and hands to the organ, he was shouting "blow," there hung his full grown progeny—his eyes starting from their sockets, and his cheeks distended and crimson with efforts to force his breath into the end of that long wooden handle!—*Musical Society*.

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THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

At the request of President Stanley, we here publish, for the information of our readers, the programme of the next meeting of the M. T. N. A.:

WEDNESDAY, JUNE 30.

9 a. m.—Organ Solo. Address of Welcome. President's Address, A. A. Stanley, Prov. 10 a. m.—Essay, Music Teaching from a Psychological Standpoint, Dr. S. Stanley Hall, Baltimore. Discussion introduced by Chas. W. Landson, Cleveland, N. Y. 11 a. m.—Piano Recital, Edmund Neupert, New York, with vocal assistance. Each essay to be followed by free discussion by the members.
Church Music.—2 p. m.—Programme illustrating the representative styles of Church Music, selected and accompanied with analytic remarks by John H. Correll, of New York. This programme will be rendered by a select choir. First Paper, "The Uses of Music in Christian Worship," Rev. Joseph T. Dwyer, D. D., Boston. Second Paper, "Church Music Practically Considered," Caryll Fox, New York. Third Paper, "Church Music as an Applied Art," Wulfo S. Pratt, Hartford. General discussion.

8 p. m.—Concert of Organ and Chamber Music, Clarence Edoy, E. M. Bowman, Arthur Foote, Chas. R. Adams, and other artists.

THURSDAY, JULY 1.

THE PIANOFORTE.—Section A, will meet at Tremont Temple 9 a. m.—Essay, "Mental Process in Musical Execution," Stephen A. Emery, Boston. Discussion introduced by J. K. Van Cleve, Cincinnati, O. 10 a. m.—Essay, "Touch," Dr. Wm. Mason, New York. Discussion introduced by W. Vanich Lauer, Europa, Ill. 11 a. m.—Essay, "The Proper Utilization of Practice-Time," Albert R. Parsons, New York. Discussion introduced by Caryl Petersen, Boston.

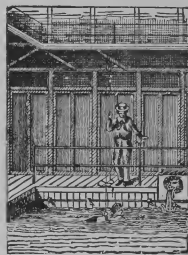
THE VOICE.—Section B in the McJannet, 9 a. m.—Opening Chorus. Essay, "The Responsibility of Voice Teachers as Voice Builders," A. A. Patton, New York. Discussion introduced by H. W. Root, Chicago, and G. Wesley Emerson, M. D., Boston. 10 a. m.—Essay, "Expression in Singing," Frank I. Tubbs, New York. Discussion introduced by Julius Jordan, Providence, R. I. 11 a. m.—Essay, "Progress and Prejudice in the Development of the Singing Voice," Chas. F. Webber, Boston. Discussion introduced by Lex Kodner, N. Y. 2 p. m.—Piano Recital. 3 p. m.—Essay, "The Practical Value of Certain Modern Theories Respecting the Science of Harmony," J. C. Fillmore, Milwaukee. Wis. Discussion introduced by Arthur Voss, Cincinnati, and Robert Bonner, Providence, R. I. 4 p. m.—Essay, "Musical Criticism: its History and Scope," Louis C. Elton, Boston. Discussion introduced by Thomas A. Becker, Jr., Phila. Pa. 5 p. m.—Concert of American Works. Orchestra, Chorus, Soloists, etc.

FRIDAY, JULY 2.

MUSIC IN PUBLIC SCHOOLS.—9 a. m.—Singing by a Chorus of 200 Children from Boston Public Schools, under the direction of J. B. Churchard. Essay, "The Proper Treatment of Children's Voices," W. L. Tollins, Chicago. Discussion opened by H. E. Holt, Boston. 10 a. m.—Essay, "Music in Education," Hon. Thomas W. Bicknell, Boston. 11 a. m.—Essay, "Tone Sol-fa," Harry Benson, Boston. Discussion introduced by C. B. Cady, Ann Arbor, Mich., and H. R. Palmer, New York. 2 p. m.—Concert with vocal assistance. Carl Fackler, Boston. 3 p. m.—General Business Meeting. Reports of Secretary and Treasurer. Vice-Presidents Committee Reports. Election of Officers, etc. 8 p. m.—Concert of American Works. Orchestra, Chorus, Piano Concerto, etc., Louis Mass, and other eminent artists.

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